

# Life and Gossip of the Theatrical World

## "Miss Hook of Holland" Fails to Win Favor; Wise Supplants Leech

IF Charles Frohman will substitute a lively book for the so-called "chatter" of Rubens and Hurgon, "Miss Hook of Holland" stands a fair chance of becoming a season's belle on Broadway. If he does not the Zuyder Zee will be moaning again for its dead, as surely as it recently did for "The Girls of Holland." Both musical comedies have identical shortcomings. Most of the music in the new Frohman production, which was given its American premiere at the Columbia last week, is exceptionally good. "Sleepy Canal," "Soldiers of the Netherlands," and "Violoncello" deserve to achieve instant popularity, and Mr. Frohman cannot be complimented too highly on the excellence of his chorus. The voices are not only strong and melodious, but all the members sing in unison and with expression.

While the cast is not an especially strong one from a histrionic standpoint, none of the members is so weak as to be an obstacle in the path of musical comedy success. The young women of the company, both principals and chorus, are comely and vivacious, and they work conscientiously to please the audience. The producer has been almost prodigal in his stage settings and costumes.

The one part which is entirely lacking but which is essential to the success of "Miss Hook of Holland" is the comedy element. Whether Al Leech and Hallen Mostyn could be relied upon to handle this element of the entertainment in the event it is supplied is a matter of conjecture for with the banal dialogue furnished them by the authors they had no opportunity to demonstrate their fitness for this work. Mr. Leech appropriated his vaudeville "stunt" and interpolated it during the evening with some effect. This eccentric dance and ludicrous stairway climb have evoked applause whenever seen, but a musical comedy cannot rely upon ten minutes of nonsense for its sole element of fun.

Thomas A. Wise supplanted Mr. Leech in the role of Mr. Hook Friday night. The change was not scheduled to take place until next Tuesday, when the play is booked for its New York debut.

No information was given out by the management of the company to explain the sudden change in plans.

Mr. Wise's work failed to improve the comedy element of the production. By the change Leech's dance was lost, leaving the second act devoid of any laughable features except the clever characterization offered by Florence Nash.

In one respect only is Mr. Wise's impersonation superior to that of Mr. Leech's; his round figure seems more in keeping with the occupation of a brewer and distiller than the rather spare figure of the actor he succeeded. What "Miss Hook of Holland" needs is new comedy, not new comedians.

### Former Successes Return.

At the Belasco and the National two of last year's successes played return engagements last week. William Faversham, in "The Squab Man," gave the

same interesting portrayal which pleased Washington theater-goers last year. It is a source of some surprise, however, that a play of such melodramatic tendencies should have gained so strong a hold upon the public. The play is not constructed with any particular deftness, nor is the character-drawing remarkable. Many of the persons in the drama are palpable copies of stage personality seen in the earlier Western plays. There is a striking similarity, for example, between Trampas and Cash Hawkins.

The continued popularity of "Glorious Betsy" is a personal triumph for Miss Mary Manning rather than an endorsement of the romantic play. Plays which purport to be based upon historical incidents should adhere to facts in essentials at least. In "Glorious Betsy," however, the playwright has stolen a name from history and constructed around it a fabric of fiction which entirely destroys all semblance of verity.

But whatever faults may be charged to "Glorious Betsy," the play, the Glorious Betsy of Miss Manning is charming. Her fascinating stage presence and musical voice make the performance a genuine delight.

### "Polly" Pleases New York.

Those theater-goers in Washington who revel in the pleasing simplicity of "Polly of the Circus" and the charming impersonation of the title part by Mabel Tallafra will be glad to learn that the Frederick Thompson production has met with the same hearty welcome in New York as the play received when it was given its premiere at the National three weeks ago. The New York papers are practically unanimous in their praise of the play as an unpretentious love story, told with directness and without ostentation.

### "The Squab Man."

The most interesting event in Washington theatrical circles last week was one in which the general public, unfortunately, could not share. As a Christmas entertainment for the members of the theatrical profession and the newspaper men, the "Squab Man" company presented a highly entertaining burlesque on their own play at the National Theater Wednesday evening after the regular performance. Albert Cowles, who appears as Nick in the regular production, was responsible for the burlesque. Both the lines and the farcical situations were brimful of fun and the acting served to show that stage folk at least can see their comrades as others see them. Many of the mannerisms of Mr. Faversham were portrayed amid storms of applause, and none seemed to relish the caricatures more than the subject of the good-natured rally.

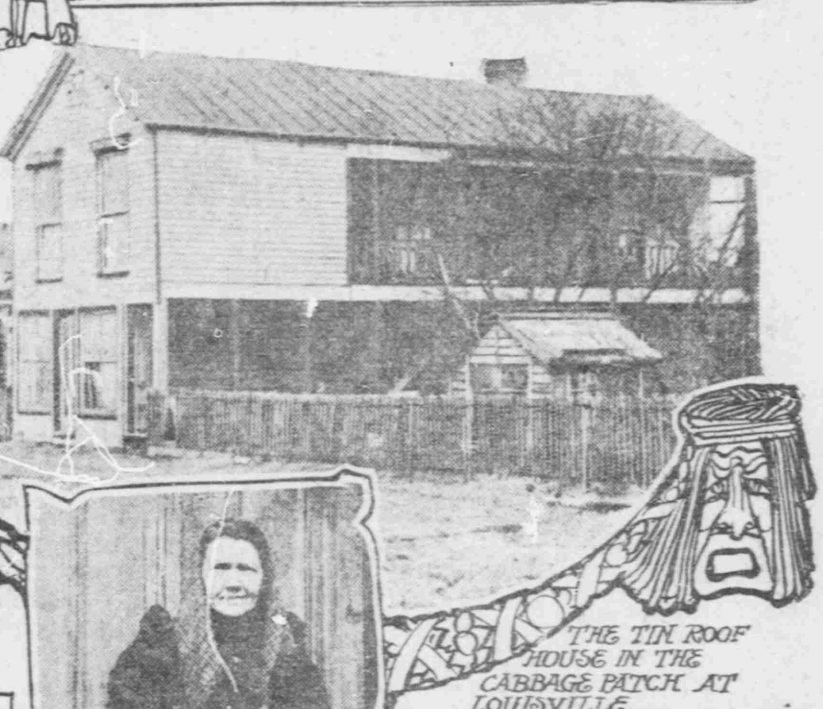
Those who were so fortunate as to be included among the guests at this mid-night performance will remember the event with genuine pleasure. It will be many a day before they will have the opportunity of witnessing another such clever burlesque.



BELL JEANETTE  
IN A CHILD SHALL  
LEAD THEM NAUGHT



SCENE FROM  
"THE RICH  
MR. HOGGENHEIMER"  
NATIONAL



THE TIN ROOF  
HOUSE IN THE  
CABBAGE PATCH AT  
LOUISVILLE

## New York Sees Four New Plays Christmas Week

By A. H. BALLARD.

NEW YORK, Dec. 28. LUFRED SUTRO'S "John Gayde's Honor," presented by James K. Hackett, at Daly's Theater, is worth seeing, if you haven't

seen it. It produces a peculiar feeling of unsatisfied satisfaction. You haven't a doubt from the start of the author's acumen, skill, judgment, honesty, and artistic fidelity. At moments of special stress you are moved to emotional thrill; at widely separated intervals you are coddled with the agreeable wisdom of epigrams and brilliant, condensed wisdom that slip stealthily and cunningly from the lips of several of the characters. Each man and woman in the piece, if not necessarily pleasing as to disposition and constitutional tendencies, is uninterruptedly and grippingly consistent, working out his, or her destiny in the given environment in an absolutely consistent manner. In other words, the play is closely knit in its construction and well made in a playwright's sense, and remarkably free from theatricalism and tricks, straightforward and convincing in story and development.

The dramatic personae are necessary component parts of the dramatic action, and the problem—for it is a problem play—rushes on to its denouement with commendable directness and sufficient strength. There are no technical flaws to pounce upon. Yet you are singularly disturbed—as if you had drunk a cocktail, after seeing it mixed and knowing that the proper ingredients were put in it, and still found it to be tasteless and ineffective. I believe this result to be a great deal in consequence of the acting. Mr. Hackett is a virile John Gayde (American millionaire iron and steel operator) who neglects a weak wife in Paris, and she falls in love with an English artist. Gayde is warned, and he comes over to find his wife eloping with the artist, and she brazenly flouts him. The whole point is that she loves the artist, and he loves her, and John Gayde has gone out of her life. Gayde, instead of doing the conventional killing of either or both the culprits, says, in substance: "Take her, and teach her to lie and sin no more."

He goes back to his stocks, supposedly; and she, supposedly, goes to perdition and her preferred second dose of matrimony.

### Marital Infelicity Solution.

Mr. Sutro in this play has told the world what he thinks best to do in a case like this. Whatever the reason for marital slips or digressions, after intelligent and strenuous efforts at patching up the breach have been fruitlessly

tried, then the most practically utilitarian, as well as the most humane and generally useful way, is to pass the erring one over to the man she prefers and make sure that the preferred human binds himself, at least, to the extent of hymenial bonds. In this particular play Gayde and Mrs. Gayde enlist our sympathies enough for us to want them to kiss and make up in the old-fashioned way of all plays that have happened heretofore. Miss Darrah, from England, however, makes Mrs. Gayde so weak, narrow, vitiated, unfascinating, sallow-pated a specimen of the clinging-vine, broken-reed, leech-like woman who thinks she is madly in love that you are sorry for the artist as well as the husband. The husband has his present troubles, but the dabbler in paints will get his later on.

There are some situations in which the artist exhibits manhood and worthiness, and there are opportunities for a newspaperman to display his fine blend of comedy and gentleness in his characterization. But nearly all the play is given to Mr. Hackett as the central figure, and he only half scores. His art is not as impressive in the vein of severe American kindness as it is in romantic swashbuckling regions. His posing, and aging contours of mask, and the solidifying tone-qualities of voice are not heighteners of extreme value in a technique that was mature long since. He forcefully revealed suffering by shivering the meat of his cheeks, and that typified, in a measure, his performance: it was physical, possibly gross, rather than intellectual. Miss Olive Oliver, whom I have noticed in several excellent plays from time to time, did a princess (wife of a titled dissembler) of the breezy, darn-good-fellow type with a deftness and wholesomeness that stamps her on my memory. She is exceedingly good looking, and strong and graceful and temperamental, and she has a cello-like voice and an intelligence of interpretation that should swing her into a prominent part of some play. If any of these producers could by any accident gain an accurate knowledge of what really strikes home to the mellow chords of an audience's heart.

"John Gayde's Honor" is better than it is acted. It vouchsafes a solution of a particular question that seems new, but is practically used every day by the unfortunate who do not happen to be hysterical beyond their powers of complaint. I'll wager that many a time a bad scandal has been nipped in the bud by the words, "All right, I resign you into better hands;" or "Go to the devil, where you have already gone." Even this is an improvement on shooting, dueling, threatening, etc. And John Gayde goes much further. He offers to take her back and forgive her. Then (she refusing) he passes her over to her affinity, promising to divorce her, exacting a promise from the elected artist to marry her as soon as the law allows; and agrees to settle money on her that she may never come to want. Was he a "rube?" No. He considered that her departure from the straight

(Continued on Third Page.)



FLORA BONFANTI  
RUSSELL-ACADEMY



MARY BASS, THE  
ORIGINAL OF MRS. WIGGS,  
AND LITTLE TOMMY.



Julia Marlowe in "Gloria," at Belasco  
January 6.

## WEEK'S OFFERINGS AT THE THEATERS

E. M. Holland, who during his long service on the stage, has endeavored himself to the American public, finds himself now elevated to the position of star, and will come to the Belasco this week, presenting for its initial performance in this city the dramatic version of "The House of a Thousand Candles," made by George Middleton from Meredith Nicholson's novel of the same title.

The action of the story reveals how John Marshall Glenarm, a wealthy brewer, suddenly drops from sight, and the false news of his death is spread by Bates, his mysterious butler, who is left alone in a strange, isolated house by old Glenarm to watch and report how his whimsical will is carried out. By its terms young Jack Glenarm, his grandson, arrives at the house to spend a year within its grim walls, knowing that should he fail to do so the property would immediately revert to Marian Devereux. Old Glenarm has been really a rascal to bring about a match between these two, and in a most romantic fashion, succeeds in leading these two young people into an absorbing love-story. Young Glenarm, however, soon suspects that plots to cause him to violate the will are being directed by Arthur Pickering, the executor of the will.

"The House of a Thousand Candles" is produced under the direction of Mr. James K. Hackett, who has supplied Mr. Holland with an especial strong company. Miss Mabel Roebuck, who was formerly leading lady for John Drew, is with Mr. Holland in that same capacity. Others in the cast are Stephen Grattan, Lewis Fielder, William Hazel-

tine, Darrell Standing, Frank E. Aiken, Fred A. Sullivan, H. Newkirk Clugston, Mary Elizabeth Forbes, and Edna Conroy.

### BERNARD AT NATIONAL IN "RICH MR. HOGGENHEIMER"

Sam Bernard comes to the National tomorrow night in "The Rich Mr. Hoggenheimer." The character is identical with that which made him famous in "The Girl From Kay's." The new play, which played for six months at Wallack's Theater, New York, is a sequel to the former musical farce and presents Bernard again as "Piggy" Hoggenheimer, the rich man who thinks that through his wealth he can do anything and everything.

When Sam Bernard last appeared in Washington as "Piggy" it was as an ardent wooer of the fascinating milliner's assistant. Now he has married the little girl from Kay's and has been enjoying married bliss for about twenty years. His main interest in life during the action of the new play is to look after the welfare of his son, Guy. Upon learning that Guy has fallen in love with a shop girl, "Piggy" comes all the way from London to America to break up the match, only to be fooled when he sees the girl, barely escaping an infatuation on his own part. If he had not led to his wife regarding the purpose of the visit all would have been well and perhaps we would not have had a production like "The Rich Mr. Hoggenheimer." But he did. Hence the new play, with its complications and mix-

ture, including Neva Aymer, Marion Garson, Josephine Kirkwood, David Torrance, Burrell Barberetto, J. C. Fenlon, Mortimer H. Weldon, Dwight Williams, and a fascinating chorus.

### MRS. WIGGS' PHILOSOPHY TO BE HEARD AT COLUMBIA

Hopeful, kindly "Mrs. Wiggs of the Cabbage Patch," with her quaint philosophy, her patient humor, and rugged optimism, as the central figure in the Anne Crawford Flexner dramatization of Alice Hegan Rice's story of the same name, will be the attraction at the Columbia this week.

The Mrs. Wiggs of Blanche Chapman, who is the life, the key, and the inspiration of the Cabbage Patch situation, is said to be a part in which the actress has a complete sympathy. Charles Carter, the droll Mr. Stubbins of the play, overlooks no opportunity to make the part unforgettable. In the m-m-m-m of those who see the play, the shiftless wooer who wins the heart of the misanthropic Mrs. Wiggs seems quite as large as that of Mrs. Wiggs and Lovey Mary. One of the typical representations of a poor, forlorn old Kentucky woman, whose spirits seem forever depressed and whose clothes bear out the idea of extreme poverty, is the impersonation of Mrs. Wiggs by Vivian Ogden.

### CARRIE DE MAR COMING TO CHASE'S THIS WEEK

Chase's this week will open the New Year 1908 with a gala array of polite vaudeville attractions enlisting Carrie De Mar, George Abel and company, (Continued on Third Page.)

## Flashes from the Footlights

Hunter, Bradford & Reid will begin this week the formation of a second company to present "The Secret Orchard," by Channing Pollock, on the road, while the original organization is continuing its New York run at the Astor Theater.

One of the chorus girls at the Hippodrome went to see Lee Shubert recently to complain that the steam of the automobiles used in the show took the curl out of her hair. After the interview she was still in need of curling irons.

John Westley, who was the second of "The Three of Us," is now playing Jed Woods in "Fifty Miles from Boston," under the management of Cohan & Harris.

Virginia Harned refuses to consider "Tribby" among the plays she will revive this season. She purposes to make "Tribby" a sympathetic role.

Maynard Waite, general press representative for Henry B. Harris' attractions, spent several days in Washington last week, and was one of the guests at the single performance of "The Squab Man" Wednesday night at the National.

The many changes of costume Miss Rose Stahl has in "The Chorus Lady" became a joke with the company. At a dress rehearsal some one in front said: "Forbes, don't you think it would be more effective if Stahl took off her coat and hat?" For a moment Miss Stahl was frozen with fear, but to her relief, Mr. Forbes shouted: "Just let her try it, and I'll nail them on."

Mrs. Robert G. Rutherford, Mrs. John A. Logan, and Miss Helen Cannon are among the prominent society leaders interested in the Garfield Hospital benefit at the National Monday night, January 6. Robert Edison in "Classmates" will be the offering.

Orrin Johnson, Thomas Melghan, and Robert A. Fisher are among the prominent players appearing in William A. Brady's production, "The Man of the Hour," on the road. The New York

company recently celebrated the 500th performance. Brass clocks were distributed to all the ladies present.

Low Dockstader and his minstrel band are heading for Washington. The black-face joke-propounders will be at the National late in January.

The friends of Elsie Janis will be glad to know that her big benefit performance at the Waldorf-Astoria for the Bide-a-Wee Home for injured animals resulted in about \$4,000 being received for the support of the pets.

There are fifteen song hits in Sam Bernard's production, "The Rich Mr. Hoggenheimer." The song that is said to have been responsible for the six months' run at Wallack's Theater, New York, is of a shorter title than any other in the play. It is called "Be Demure" and is sung by Flora Fair.

Wallace Eddinger, supporting Robert Edison in "Classmates," is said to be the only genuine blonde villain on the American stage.

The Boston Symphony Orchestra, Walter Damrosch and the New York Symphony Orchestra, the Philadelphia Orchestra and Mme. Olga Samaroff, pianist, are all scheduled to appear at the New National during the month of January.

In January the Belasco Theater is to have a week of grand opera presented by the San Carlo Opera Company, which has achieved a great success in Boston and other large cities in this country.

William Hazeltine, who plays the lawyer in "The House of a Thousand Candles," was last seen here in the support of Maude Adams.

Flora Juliet Bowley, leading woman for Robert Edison in "Classmates," which comes to the National week of January 6, is perhaps the youngest leading woman on the American stage. She is but twenty-two years old.

Miss Bowley made her professional debut some years ago, appearing with James K. Hackett.